

YOU AND YOUR FRIENDS
ARE CORDIALLY INVITED TO SEE
AN EXHIBITION ON

*American Type Designers
and Their Work*

AT THE LAKESIDE PRESS GALLERIES
OF R. R. DONNELLEY & SONS COMPANY
CHICAGO, ILLINOIS



THE EXHIBITION MAY BE VIEWED FROM 9 A.M. TO 4 P.M.
MONDAYS THROUGH FRIDAYS (EXCEPT ON HOLIDAYS) FROM
NOVEMBER 3, 1947, TO FEBRUARY 27, 1948, ON THE EIGHTH
FLOOR, THREE HUNDRED FIFTY EAST TWENTY-SECOND STREET

Set in Garamont (Monotype 248), designed by Frederic W. Goudy,
and Trafton Script, designed by Howard A. Trafton.

The nineteenth-century type-casters are redrawn
from a wood-engraving in
Ringwalt's *American Encyclopædia of Printing*, Philadelphia, 1871.

Acknowledgments

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The Princeton University Press
The Yale University Library
Mr. Paul A. Bennett
Mr. Eugene Ettenberg
Mr. Crosby Gaige
Mr. Alfred Howell



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American Type Designers and Their Work



A PIECE of paper about two inches square, originally pinned to the manuscript of the Rev. Ezra Stiles's diary in the Yale University Library, is all that remains of the first original American type design. It is a proof of letters made by Abel Buell, a Connecticut Yankee, in 1759. Buell was his own designer, punch cutter, and caster, since in his day, as for many years after, the making of type was entirely a hand operation. Not the least exacting part of the work was the cutting of the punch on the end of a short bar of softened steel. It was not until the invention of the Benton pantograph punch-cutting machine in 1885 that any other method was known. All type made before

1885 was therefore dependent on hand punch cutting, and the designer of the type was almost always the same man who cut the punches.

Who these type designers were after Buell is a matter of uncertainty and obscurity. The first type specimen book in America was that of Binny & Ronaldson of Philadelphia, issued in 1812; and from then almost to our own day the type foundries have taken the credit for the type designs which they have offered for sale. Type designers, like architects, got no credit; possibly Modesty, with a backward glance at old specimen books, raised a warning finger, and the designers were willing to let the foundries have whatever glory there was.

Abel Buell and his contemporaries and successors followed the general trends in design in the arts as a whole. The Greek Revival and the Victorian Age, marked by the two great expositions at London and Philadelphia with their crudities and extravagancies in design, found echoes in our imitative craft of printing. So it is not surprising that type design began to improve, along with the other arts, with the advent of the '90's. We have always followed European and especially English models, and it is natural that the upheaval in type design in England under Morris's influence had immediate repercussions here. But while imitations of Kelmscott types were soon on the market, two surprisingly original American designs appeared at the same time as the imitations. About 1894 or 1895 the Central Type Foundry of St. Louis introduced a face which became widely used, called (for no better reason than attends the christening of most type faces) "De Vinne." It is of unknown parentage, though there is some reason to suppose that it descended from the Elzevirs; but it was a face of character and distinction. At the same time the same foundry brought out another

design which had an acknowledged father—Will Bradley. Of this face it has been said that it has "remarkably bold letters, with peculiarities of form never before attempted." Thus we have in the De Vinne and the Bradley faces two fresh and distinctively American types, destined to be the forerunners of many others. And in one case the name of the designer was definitely attached.

With the invention of the pantograph punch cutter, type design became an "art" rather than a craft, and as might be expected the personality of the designer became for various reasons more important. It is not without interest that the chief designer of the American Type Founders Company—a man responsible for almost the whole type output of that foundry for many years—Morris Fuller Benton, was the son of the man whose machines were responsible for this revolution in type design. For it was the two basic machines invented and developed by Linn Boyd Benton which made it possible for those unskilled in the intricacies of type making to provide the basic designs for type. The machines were very ingenious, and the designs partook of the "faultily faultless, icily regular" perfection of the mechanical device. This method of making type faces involved the drawing of the design and the making of two or three patterns in thin brass of the outline of the letter—each pattern good for several sizes of type, and slightly modified for another group of sizes. This is the way in which modern type is designed. It is the reason why such a type series as "Cheltenham," designed by the architect Bertram G. Goodhue in 1900 for the Mergenthaler Linotype Company, while very expertly handled in the details, seems monotonous in mass; whereas the Caslon type of the original cutting shows all the inevitable variations of hand work.

A survey of the types of the first quarter of the present century, made by the Editor of the *Inland Printer* in 1927, displays 161 type faces brought out by seven or eight of the leading foundries between 1900 and 1925. Of these, it was possible to name the designers of 72, almost all from the Barnhart Brothers & Spindler foundry of Chicago, whose records seem to have been in better shape, or whose generosity was more spontaneous. Oswald Cooper, Sydney Gaunt, Will Ransom, Robert Wiebking, and George Trenholm were the chief names. It is unfortunate that the names of the designers of the types put out by the American Type Founders Company have not been preserved except in rare instances. Of course, Benton was responsible for the greater portion, and on the aesthetic side they occasionally scored a triumph as in the case of the "Cloister" face.

The list included in the *Inland Printer's* survey fails to include some of the outstanding designs of the period. Goodhue's "Merrymount" was done in 1894, but after 1900 we have Mr. Rogers's "Centaur," Mr. Hunter's odd but forceful types (properly cut on punches by the designer), the output of the rapidly growing composing-machine industry, and Frederic W. Goudy's fifty designs completed in that quarter century. Goudy's output of six score type designs in fifty years is an amazing record, one probably never equalled. Such designs as those for "Goudy Modern," "Goudy Text," and "Hadrian" would establish his reputation. He had his limitations as a designer—most of his designs lack a certain crispness—but his versatility was extraordinary.

In the years since 1925 new designers have come to the fore: Blumenthal with his "Emerson," Dwiggins with his "Electra" and "Caledonia," Ruzicka with his "Fairfield," and Chappell with his "Lydian." This brief survey cannot hope to mention all

the types or designs which American designers have contributed, but it is well to see if any tendencies can be detected.

The type which Buell made in 1759, as well as the type of his immediate successors into the first decades of the nineteenth century, were mainly variations on the so-called "modern romans" of Didot, Bodoni, Austen, and Thorowgood. As the artistic styles in design in general, not alone in type, gradually lost the evolutionary force which has developed letter forms through the centuries, eccentricity and anarchy came into play. The nineteenth-century types as shown in the specimen books of Bruce, Connor, Farmer, etc., and exhibited in all their grotesque horror in Fred Phillips' "Old-fashioned Type Book," had no legitimate parentage, and they are as well relegated to the bizarre and pseudo-nostalgic advertisement. The result of the Kelmscott "revival" was to turn attention to type forms of the past which could be revived for modern use, and the type designers after 1900 did a remarkable piece of work in introducing good type faces. The advertisers have been eager to use new and novel faces, and have greatly stimulated this activity, even in many cases overexciting it. The most interesting result has been the renewed interest in calligraphy. First directed toward new forms of script, the truer form of broad pen lettering is now beginning to influence type design, to free it from too slavish a devotion on the one hand to the serif, and on the other to a too-free rejection of the serif altogether. Such a face as Mr. Chappell's "Lydian" is an example of real advance in design, and if one could adduce European examples, more could be cited.

American designers have not developed many new or good book faces; such types as Oxford, Centaur, Emerson, Fairfield, Electra, are the exception. Their efforts have been given to the

drawing of display and advertising types—too often not to the enrichment of the printer's repertory. It is quite as true now as in the past that distortions of the normal roman letter form in the direction of extra condensed or extra heavy or very light monoline letters result in eccentricities which have no permanent value. On the other hand such novel type designs as Garamond Bold Italic, Hadriano, the newspaper Ionics, and Lydian are meritorious additions to the printer's fonts. When it is realized that eccentricity and originality are not the same thing, we may expect from our increasingly intelligent designers indigenous types of usefulness and charm.

CARL PURINGTON ROLLINS

Printer to Yale University

AMERICAN TYPE DESIGNERS AND THEIR TYPE FACES

IN compiling the following information we have had the enthusiastic co-operation of typographic authorities and amateurs all over the land. It is no more than just to them, and to ourselves, however, to say that there has been only limited time for the task. Inaccuracies may have crept in, and we are under no illusion that the lists are complete beyond question. The compilation should be regarded as a pioneer effort in a field that awaits scholarly and thoroughgoing exploration.

LINN BOYD BENTON. Designer, inventor. Born 1844, Little Falls, N.Y. Died 1932, Plainfield, N.J. One of original group who formed the American Type Founders Company. Inventor of many devices in the typographic field: mould for casting, 1882; self-spacing type, 1883; punch cutter, 1885; combination fractions, 1895; type dressing machine, 1901; matrix and punch-cutting machine, 1906; automatic type-caster, 1907; lining device for engraving matrices of shaded letters, 1913.
Century Expanded 1894
Century Expanded Italic 1894
(American Type Founders Company)

MORRIS FULLER BENTON. Engineer, designer. Born 1872, Milwaukee, Wis. With American Type Founders Company as director of its design department until his retirement in 1937. Now living in New Jersey.
Roycroft 1898 (circa)
Twelve variants of Century Expanded to 1924

MORRIS FULLER BENTON—continued
Globe Gothic 1900 (circa)
(three variants about 1900)
Wedding Text 1901
Cushing Antique 1902
Alternate Gothics—Nos. 1, 2, 3 1903
Franklin Gothic 1903
(four variants to 1912)
Typo Script 1903
(eight variants to 1926)
Cloister Black 1903
Cheltenham Bold 1904
(eighteen variants to 1911)
Rugged Roman 1904
Bold Antique 1904
(two variants to 1910)
Miche Extra Condensed 1905
Engravers Shaded 1906
Norwood Roman 1906
Engravers Old English Bold 1907
Monotone Gothic 1907
Clearface 1907
Clearface Italic 1907
(five variants to 1910)
News Gothic 1908
(two variants 1908)
Lightline Gothic 1908

MORRIS FULLER BENTON—*continued*

Bodoni 1909
 Bodoni Italic 1910
 (ten variants to 1934)
 Hobo 1910
 (one variant 1915)
 Venetian 1911
 Venetian Italic 1911
 Copperplate Gothic Shaded 1912
 (one variant 1913)
 Cloister Old Style 1913
 Cloister Old Style Italic 1913
 (seven variants to 1926)
 Della Robbia Light 1913
 Cromwell 1913
 Wedding Text Shaded 1913
 Adscript 1914
 Souvenir 1914
 Invitation Shaded 1914
 Garamond 1914
 (T. M. Cleland, collaborator)
 Garamond Italic 1918
 (T. M. Cleland, collaborator)
 (four variants to 1931)
 Baskerville 1915
 Baskerville Italic 1915
 Motto 1915
 Packard Bold 1916
 Six variants on Goudy Oldstyle from
 1916 to 1927
 Freehand 1917
 Invitation 1917
 Civilite 1922
 Canterbury 1926
 Schoolbook Oldstyle 1926
 Greeting Monotone 1927
 Gravure 1927
 Broadway 1928
 Broadway Condensed 1929
 Modernique 1928
 Novel Gothic 1928
 Bulmer Roman 1928
 Bulmer Italic 1928
 Schoolbook Oldstyle Italic 1928
 Chic 1928

MORRIS FULLER BENTON—*continued*

Louvaine Light 1929
 Louvaine Italic 1929
 (four variants in 1929)
 Paramount 1930
 Bank Gothic Light 1930
 (five variants to 1933)
 Three variants on Piranesi to 1934
 Engravers Text 1930
 Stymlie Light 1931
 (seven variants to 1935)
 Thermotype 1931
 American Text 1932
 Agency Gothic 1933
 Tower 1934
 Eagle Bold 1934
 Poster Gothic 1934
 Agency Gothic Open 1934
 Benton 1934
 American Backslant 1934
 Orhella 1934
 Headline Gothic 1935
 Phoenix 1935
 Raleigh Gothic Condensed 1935
 (All faces cut by American Type
 Founders Company)

LUCIAN BERNHARD. Designer. Born
 1885, Stuttgart, Germany. Now main-
 tains a studio in New York City.
 Bernhard Fashion 1929
 Bernhard Gothic Light 1929
 Bernhard Gothic Medium 1929
 Bernhard Gothic Light Italic 1930
 Bernhard Gothic Heavy 1930
 Bernhard Gothic Extra Heavy 1931
 Bernhard Booklet 1932
 Bernhard Booklet Italic 1933
 Bernhard Tango 1934
 Bernhard Modern Roman 1937
 Bernhard Modern Bold 1938
 Bernhard Modern Bold Italic 1938
 Bernhard Modern Condensed 1938
 (All faces cut by American Type
 Founders Company)

JOSEPH BLUMENTHAL. Printer, teacher, noted designer of books. Born 1897, New York, N. Y. Now is director of The Spiral Press, New York City.
Spiral 1930 (Bauer—from hand cut punches by Louis Hoell, Germany)
Emerson 1936 (English Monotype version)
Emerson Italic 1936 (English Monotype)

ALFRED R. BOSCO. Artist, typographer. Born 1901, Naples, Italy. Now with Schwab & Beatty in New York City.
Romany 1935 (American Type Founders Company)

WILL BRADLEY. Printer, publisher, artist, typographer, designer, motion picture director. Born 1868. Now living in Short Hills, N. J.
Bradley Type 1894 (Central Type Foundry)
Bradley Series (circa 1896) (Dickinson Type Foundry)
Abbey Text (American Type Founders Company)
Vanity Initials (circa 1927) (American Type Founders Company)

WARREN CHAPPELL. Draftsman, illustrator, typographer, letterer. Born 1904, Richmond, Va. Maintains a studio in New York City. Author of *The Anatomy of Lettering*, 1935.
Koch Uncial 1932 (Paul Koch)
Lydian and Italic 1938
Lydian Bold and Italic 1938
Trajanus and Kursiv 1939 (D. Stempel)
Lydian Cursive 1940
Lydian Condensed and Italic 1946
(All faces, except as shown, cut by American Type Founders Company)

THOMAS MAITLAND CLELAND. Painter, illustrator, designer, typographer. Born 1880, Brooklyn, N.Y. Now lives and works in Connecticut.
Della Robbia 1903 (Bruce Type Foundry)
Collaborated with Morris Fuller Benton on Garamond and Garamond Italic for American Type Founders Company

ELIZABETH COLWELL. Letterer. Only American woman type designer known.
Colwell Handletter 1916
Colwell Handletter Italic 1916
(Both faces cut by American Type Founders Company)

OSWALD B. COOPER. Designer, typographer. Born 1879, Mount Gilcard, Ohio. Died 1940.
Packard 1915 (American Type Founders Company)
Cooper Roman 1919
Cooper Black 1921
Cooper Italic 1924
Cooper Hilite 1925
Cooper Black Condensed 1926
Cooper Black Italic 1927
(All Cooper faces cut by Barnhart Brothers & Spindler)

ERNST FREDERICK DETTERER. Designer, instructor, calligrapher. Born 1888, Lake Mills, Wis. Was with The Newberry Library as custodian of the John M. Wing Collection on The History of Printing at the time of his death in 1947.
Eusebius (first named Nicolas Jensen) 1923 (Ludlow Typograph Company)
Newberry Binding Type 1935
(R. Hunter Middleton—metal pat-

ERNST FREDERICK DUTTERER—*continued*
 terms; Robert Wiebking—matrices;
 American Type Founders Company
 —casting of brass type)

W. A. DWIGGINS. Designer, calligrapher, illustrator, typographer, puppeteer. Born 1880, Martinsville, Ohio. Lives in Hingham, Mass. Author of *Investigation into the Physical Properties of Books*, 1919; *The Shapes of Roman Letters; A Primer of Printers' Ornaments; Paraphs*, 1928; *Layout in Advertising*, 1928; *Towards a Reform of the Paper Currency*, 1932; *WAD to RR*, 1940; and many shorter essays on lettering, design, and typography.
 Metroblack 1929
 Electra 1935
 Electra Oblique 1935
 Electra Bold 1938
 Caledonia 1938
 Caledonia Bold 1940
New faces to come:
 Electra Bold Oblique
 Caledonia Bold Italic
 Experimental No. 222
 Falcon
 Experimental No. 223
 Experimental No. 267
 Experimental No. 283
 Arcadia
 Eldorado
 Winchester
 Winchester Roman
 Stuyvesant
 (All faces cut by Mergenthaler Linotype Company)

WILLIAM E. FINK. Designer. Born 1905, Philadelphia, Pa. Now is art director for *Look* magazine, New York City.
 Greenwich 1940 (Ludlow Typograph Company)

ROBERT FOSTER. Sculptor, designer, typographer. Born 1895, State College, Pa. Now is instructor in design at Pratt Institute, Brooklyn.
 Foster Abstract 1931 (Goudy)
 Pericles 1934 (American Type Founders Company)

SIDNEY GAUNT. Designer, artist. Prolific producer of type designs while "shop artist" for Barnhart Brothers & Spindler. Had own studio in New York City early 1920's.
 Authors Roman 1902
 Authors Roman Wide 1902
 Authors Italic 1902
 Wedding Plate-Script 1904
 Stationers Semi-Script 1904
 French Plate Script 1904
 Mission Series 1905
 Barnhart Oldstyle 1907
 Barnhart Oldstyle Italic 1907
 Old Roman Condensed 1907 (Old Roman came from H. W. Caslon & Co., Ltd.)
 Old Roman Bold 1908
 Old Roman Bold Condensed 1908
 Old Roman Semitone 1908
 Old Roman Black 1909
 Old Roman Black Italic 1909
 Authors Roman Bold 1909
 Engravers Old Black 1910
 Adstyle Black Outline 1910
 Adstyle Lightface 1911
 Cardstyle 1914
 Engraver's Roman Shaded 1914
 Chester Text 1914
 Adstyle Shaded 1914
 Pencraft Oldstyle 1914
 Pencraft Italic 1914
 Pencraft Bold 1915
 Authors Roman Condensed 1915
 Authors Roman Bold Condensed 1916
 Publicity Gothic 1916
 Pencraft Text 1916

SIDNEY GAUNT—*continued*

Pencraft Shaded 1916

(All faces cut by Barnhart Brothers & Spindler)

WILLIAM S. GILLIES. Letterer, illustrator. Born 1911, San Francisco, Cal. Now works as a free-lance illustrator in New York City.

Gillies Light 1939 (Bauer)

Gillies Bold 1939 (Bauer)

(Designed in two more weights which were not cut: Gillies Medium and Hairline)

BERTRAM GROSVENOR GOODHUE.

Artist, architect. Born 1869, Pomfret, Conn. Died 1924.

Merrymount 1894 (Cut by Woerner of the A. D. Farmer & Son Company for the Merrymount Press)

Cheltenham 1902 (American Type Founders Company)

Cheltenham 1906 (Mergenthaler Linotype Company)

FREDERIC W. GOUDY. Type founder, printer, author. Born 1865, Bloomington, Ill. Died 1947, Marlborough-Hudson, N.Y. For the story of Goudy's life and work the two volumes, *A Half-Century of Type Design and Typography*, are definitive. Author of *The Alphabet*, 1922; *Elements of Lettering*, 1922; *Typologia*, 1940; and numerous items concerning type, type design, and printing.

Camelot 1896 (Dickinson Type Foundry)

Devinne Roman 1898 (Marder, Luse & Co.)

Pabst Roman 1902 (American Type Founders Company)

Pabst Italic 1903 (American Type Founders Company)

FREDERIC W. GOUDY—*continued*

Powell 1903 (Keystone Foundry)

Village 1903 (Cut by Wiebking)

Cushing Italic 1904 (American Type Founders Company)

Copperplate Gothic 1905 (American Type Founders Company)

Caxton Initials 1905 (American Type Founders Company)

Globe Gothic Bold 1905 (American Type Founders Company)

Monotype 38E (Goudy Light) 1908 (Lanston Monotype Machine Company)

Monotype 38E (Goudy Light Italic) 1908 (Lanston Monotype Machine Company)

Norman Capitals 1910 (For Munder-Thompson Company by American Type Founders Company)

From 1911 to 1926, with few exceptions, Goudy's designs were cut by Robert Wiebking. Where they were later offered for sale, the name of the type company is indicated.

Kennerley Old Style 1911 (For Mitchell Kennerley)

Forum Title 1911 (Lanston Monotype Machine Company)

Sherman 1912 (For Frederick Sherman)

Goudy Lanston 1912

Klaxon 1914 (For Klaxon Auto Warning Signal)

Goudy Old Style 1915 (American Type Founders Company)

Goudy Old Style Italic 1915 (American Type Founders Company)

Goudy Cursive 1916 (American Type Founders Company)

National Old Style 1916 (American Type Founders Company)

Goudytype 1916 (American Type Founders Company)

Kennerley Italic 1918 (American Type

FREDERIC W. GOUDY—*continued*

Founders Company)
 Cloister Initials 1918 (American Type Founders Company)
 Hadriano Title 1918 (Continental Typefounders Association, Inc.)
 Goudy Open 1918
 Goudy Modern 1918 (Monotype Ltd.)
 Collier Old Style 1919
 Goudy Modern Italic 1919 (For H. W. Caslon by Monotype Ltd.)
 Goudy Open Italic 1919
 Nabisco 1921
 Garamont 1921 (Lanston Monotype Machine Company)
 Garamont Italic 1921 (Lanston Monotype Machine Company)
 Goudy Newstyle 1921
 Italian Old Style 1924 (Lanston Monotype Machine Company)
 Italian Old Style Italic 1924 (Lanston Monotype Machine Company)
 Kennerley Bold 1924 (Lanston Monotype Machine Company)
 Kennerley Bold Italic 1924 (Lanston Monotype Machine Company)
 Goudy Heavy Face 1925 (Lanston Monotype Machine Company)
 Goudy Heavy Face Italic 1925 (Lanston Monotype Machine Company)
 Marlborough 1925
 Venezia Italic 1925 (English Linotype Company)
From 1926 until his death, Goudy cut all his own faces, at least in their pilot sizes. Where they were later offered for sale, the name of the type company is indicated.
 Goudy Antique 1926 (Continental Typefounders Association, Inc.)
 Arics 1926
 Companion Old Style 1927
 Companion Old Style Italic 1927
 Deepdene 1927 (Lanston Monotype Machine Company and Continental

FREDERIC W. GOUDY—*continued*

Typefounders Association, Inc.)
 Record Title 1927
 Deepdene Italic 1928 (Lanston Monotype Machine Company)
 Goudy Text 1928 (Continental Typefounders Association, Inc.)
 Lombardic Capitals 1929
 Sans Serif Heavy 1929 (Lanston Monotype Machine Company)
 Kaatskill 1929 (Continental Typefounders Association, Inc.)
 Inscription Greek 1930
 Trajan Title 1930 (Continental Typefounders Association, Inc.)
 Sans Serif Light 1930 (Lanston Monotype Machine Company)
 Mediaeval 1930 (Continental Typefounders Association, Inc.)
 Hadriano Lower Case 1930
 Goudy Stout 1930
 Truesdell 1930 (Continental Typefounders Association, Inc.)
 Deepdene Open Text 1931
 Truesdell Italic 1931 (Continental Typefounders Association, Inc.)
 Deepdene Text 1931
 Ornate Title 1931
 Sans Serif Light Italic 1931 (Lanston Monotype Machine Company)
 Goethe and Goethe Italic 1932 (Continental Typefounders Association, Inc.)
 Franciscan 1932 (Lanston Monotype Machine Company and McKenzie & Harris)
 Deepdene Bold 1932 (Lanston Monotype Machine Company)
 Village No. 2 1932 (Continental Typefounders Association, Inc.)
 Goudy Forum (Lanston Monotype Machine Company and Continental Typefounders Association, Inc.)
 Deepdene Bold Italic 1933 (Lanston Monotype Machine Company)

FREDERIC W. GOUDY—*continued*

Saks Goudy 1934
Saks Goudy Italic 1934
Village Italic 1934
Tory Text 1935
Bertham 1936
Friar 1937
University of California Old Style
and Italic 1938
Scripps College Old Style 1941

C. H. GRIFFITH. Printer, typographer.

Born 1879, Irontown, Ohio. With
Mergenthaler Linotype Company
since 1906, where he has been suc-
cessively a salesman, sales manager,
and is now vice-president in charge
of typographical development.

Modeled on contemporary designs:

Ionic No. 5 1926
Ionic Condensed 1927
Poster Bodoni 1929
Poster Bodoni Italic 1929
Memphis Extra Bold 1936
Memphis Extra Bold Italic 1936
Bookman 1936

Derived from contemporary designs:

Pabst Extra Bold 1928
Pabst Extra Bold Italic 1928
Pabst Extra Bold Condensed 1931
Ryerson Condensed 1940

Original faces:

Textype 1929
Textype Bold 1929
Granjon Bold 1930
Hebrew No. 3 1930
Hebrew No. 3 Italic 1930
Excelsior 1931
Opticon 1935
Paragon 1935
Bell Gothic 1937
Greek Metrolite 1937
Greek Metromedium 1939
Baskerville Bold 1939
Baskerville Bold Italic 1939

C. H. GRIFFITH—*continued*

Corona 1941

Derived from historic designs:

Linotype Janson 1932 (Based on the
14 point size of the Anton Janson
letter, circa 1660).

Monticello 1946 (Based on Binny
& Ronaldson Pica Roman No. 1,
circa 1796).

(All faces cut by Mergenthaler Lino-
type Company)

VICTOR HAMMER. Printer, designer,
type-cutter, engraver. Born 1882, Aus-
tria. Now teaching at Wells College,
Aurora, N. Y.

Samson (Paul Koch)

Pindar

American Uncial

Greek Uncial

(All faces except Samson cut by him-
self—exact dates of cutting un-
known)

Now working on a roman face which
is still unannounced.

SOL HESS. Typographer, type designer,
water colorist. Born 1886, Philadel-
phia, Pa. With Lanston Monotype
Machine Company since 1902, where
he has been typographic manager
since 1922 and art director since 1940.

Original Designs:

Hess Title 1910
Hess Title Italic 1911
Bookman Oldstyle Condensed 1916
Jefferson Gothic (alternatives) 1916
Cochin Bold 1921
Cochin Bold Italic 1921
Hess Oldstyle 1922
Hess Oldstyle Italic 1922
Hess Bold 1923
New Bookman 1923
Italian Oldstyle Wide 1924
Hess Bold Italic 1924

Sol Hess—continued

Heavyface Condensed 1927
 Modernized Gothic (alternatives) 1927
 Broadway lowercase 1928
 Tourist Gothic (alternatives) 1928
 Sans Serif Extrabold 1930
 Sans Serif Extrabold Condensed 1932
 Sans Serif Medium Condensed 1933
 Sans Serif Light Condensed 1933
 Pendrawn 1933
 Neobold 1934
 Bodoni Bold Condensed 1934
 Stymie Extrabold 1934
 Stymie Medium Condensed 1935
 Baskerville Bold 1935
 Stymie Extrabold Condensed 1935
 Stymie Light Condensed 1936
 Stymie Extrabold Italic 1937
 Spire 1937
 20th Century Bold Italic 1937
 20th Century Extrabold Italic 1937
 20th Century Extrabold Condensed Italic 1938
 Century Bold Condensed Italic 1938
 New Gothic Condensed lowercase 1938
 Tourist Gothic Italic 1938
 Slimline 1939
 Onyx Italic 1939
 Artscript 1940
 Squareface 1940
 Stylescript 1940
 20th Century Ultrabold 1941
 Stationers Gothic Light 1942
 Stationers Gothic Bold 1942
 Stationers Gothic Medium 1944
 20th Century Ultrabold Condensed 1944
 Hess Bookbold 1946
 Alternate Gothic Italic, No. 2 1946
 Hess Bookbold Italic 1947
 20th Century Medium Condensed Italic 1947
 20th Century Ultrabold Italic 1947
Design Adaptations:

Sol Hess—continued

Cochin 1918
 Classic Hebrew 1920
 Cochin Italic 1921
 Kennerley Open Capitals 1925
 Redrawing of Caslon Oldstyle 1926 (giant sizes only)
 Bold Italic Swash 1927
 Cochin Open 1927
 Handtooled Italic Swash 1928
 Broadway Engraved 1928
 Redrawing of Caslon Oldstyle Italic 1928 (giant sizes only)
 Sans Serif Lined 1930
 Hadriano Stone-cut 1932
 Janson 1940
 Janson Italic 1940
 Post Black Italic 1940
 Post Scout Italic 1940
 Montgomery Ward Light 1942
 Montgomery Ward Medium 1942
 Martin 1945
 Martin Italic 1945
 (All faces cut by Lanston Monotype Machine Company)

DARD HUNTER. Author, printer, paper-maker, type-cutter, designer. Born 1883, Steubenville, Ohio. Prolific writer and original scholar in the history and technique of paper making. Hand craftsman in basic fields of printing. Is connected with Massachusetts Institute of Technology and The Mountain House Press, Chillicothe, Ohio.
 Private face for The Mountain House Press 1919
 (Punches cut by hand by Mr. Hunter)

DARD HUNTER, JR. Type-cutter, designer, printer. Born 1917. Hand craftsman in basic fields of printing. Divides time between Massachusetts Institute of Technology and The

DARD HUNTER, JR.—*continued*

Mountain House Press, Chillicothe, Ohio.

Private Face cut for The Mountain House Press 1937-1939

(Punches cut by hand by Dard Hunter, Jr.)

GEORGE HAUSER. Letterer, artist.

Born 1893, Brooklyn, N.Y. Now with Hauser & Edenborough in New York City.

Hauser Script 1934 (Ludlow Typograph Company)

WALTER HUXLEY. Typographer.

Born 1890, New York, N.Y. Director of Huxley House in New York City.

Huxley Vertical 1935 (American Type Founders Company)

CARL STEPHEN JUNG. Designer,

artist, author. Born Stockton, Cal. Maintains studio in Chicago.

Caslon Italic Specials 1924

Swagger Capitals 1925

Junge Decorators 1925

Ad-Art Ornaments 1925

(All faces cut by Barnhart Brothers & Spindler)

MAX R. KAUFMANN. Letterer, typographer.

Born 1904, Philadelphia, Pa. Recently redesigned format of *Liberty* magazine. Now art director at Hill & Knowlton, New York City.

Kaufmann Script 1936

Kaufmann Bold 1936

Balloon Light 1939

Balloon Bold 1939

Balloon Extrabold 1939

(All faces cut by American Type Founders Company)

RICHARD N. McARTHUR. Designer,

RICHARD N. McARTHUR—*continued*

typographer, printer. Born 1882, Lumberton, N. C. Now President-treasurer of Higgins-McArthur Company, printers and typographers, Atlanta, Ga.

Old Dutch 1926

Italic used with Goudy Lanston

(Both faces cut by Barnhart Brothers & Spindler)

DOUGLAS CRAWFORD McMUR-

TRIE. Typographer, designer, historian of printing, author. Born 1888, Belmar, N. J. Director of advertising and typography at Ludlow

Typograph Company at time of death, 1944. Author of *The Book, Modern*

Typography and Layout, The Gutenberg Documents, History of Printing in the

United States, Vols. I and II (in collaboration with Albert H. Allen).

Ultra-Modern Roman 1928

Ultra-Modern Medium Italic 1930

(Both faces cut by Ludlow Typograph Company)

ROBERT HUNTER MIDDLETON.

Designer. Born 1898, Glasgow Scotland. Came to U. S., 1908. Operates private press, The Cherryburn Press.

Now director of department of type face design, Ludlow Typograph Company.

Delphian Open Title 1928

Eusebius Bold 1928

Eusebius Bold Italic 1928

Eusebius Open 1928

Eusebius Italic 1929

Garamond Bold 1929

Garamond Bold Italic 1929

Stellar 1929

Stellar Bold 1929

Bodoni Black 1930

Bodoni Black Italic 1930

ROBERT HUNTER MIDDLETON—*continued*

Garamond Italic 1930
 Tempo Light 1930
 Tempo Medium 1930
 Tempo Bold 1930
 Tempo Heavy Inline 1930
 Tempo Light Italic 1931
 Tempo Heavy 1931
 Tempo Heavy Condensed 1931
 Tempo Bold Condensed 1931
 Karnak Medium 1931
 Tempo Medium Italic 1932
 Karnak Light 1932
 Mayfair Cursive 1932
 Umbra 1932
 Karnak Black 1934
 Mandate 1934
 Eden Light 1934
 Eden Bold 1934
 Tempo Medium Condensed 1935
 Karnak Open 1935
 Karnak Obelisk 1935
 Bodoni Modern 1936
 Bodoni Modern Italic 1936
 Bodoni Campanile 1936
 Karnak Intermediate 1937
 Karnak Black Italic 1937
 Coronet Light 1937
 Tempo Bold Italic 1938
 Coronet Bold 1938
 Radiant Bold Extra Condensed 1938
 Karnak Intermediate Italic 1939
 Radiant Medium 1939
 Radiant Heavy 1939
 Samson 1940
 Radiant Bold 1940
 Radiant Condensed 1941
 Tempo Heavy Condensed Italic 1941
 Bodoni Campanile Italic 1942
 Tempo Black 1942
 Karnak Black Condensed Italic 1942
 (All faces cut by Ludlow Typograph Company)

WILLIAM DANA ORCUTT. Author,

WILLIAM DANA ORCUTT—*continued*

book designer, typographer. Born 1870, West Lebanon, N. H. Author of over two dozen books, among which are five devoted to bookmaking: *In Quest of the Perfect Book*, 1926; *The Kingdom of Books*, 1927; *The Book in Italy*, 1928; *Master Makers of the Book*, 1928; *The Magic of the Book*, 1930. Now associated with The Plimpton Press. Humanistic 1904 (American Type Founders Company)
 Laurentian 1940 (Lanston Monotype Machine Company)

WADSWORTH A. PARKER. Printer, typefounder. Born 1864. Died 1938, Petersburg, Va. He worked for American Type Founders. Lexington 1926
 Gallia 1927
 Modernistic 1928
 Graybar 1930
 Scymie Compressed 1932
 Scymie Inline Title 1932
 (All faces cut by American Type Founders Company)

GERRY POWELL. Typographer, industrial designer. Born 1899, New York, N. Y. Director of typographic design for American Type Founders Company. Maintains a studio of design in New York City. Onyx 1937
 Stencil 1937
 Scymie Bold Condensed 1937
 Daily News Gothic 1939
 (All faces cut by American Type Founders Company)

WILL RANSOM. Designer, typographer, letterer, author. Born 1878. Now art editor of The University of Oklahoma Press. He is at work on the com-

WILL RANSOM—continued

pilation of a work on private presses and press books, which will be published shortly in three volumes. Author of *Private Presses and Their Books*, 1929, and numerous articles.

Parsons Series 1918

Parsons Italic 1918

Parsons Bold 1918

Clearcut Shaded Capitals 1924

Series of Border Units 1920-1922

(All faces cut by Barnhart Brothers & Spindler)

FRANK H. RILEY. Artist, designer.

Born 1894, St. Joseph, Mo. Worked with Cooper and Goudy. Now in Chicago as a free-lance designer.

Grayda 1939

Contact Bold 1944

(Both faces cut by American Type Founders Company—latter face to be released soon)

BRUCE ROGERS. Designer, printer,

author. Born 1870, Lafayette, Ind.

His work is well covered in Ward's "*Bruce Rogers, Designer of Books*," and

the *Typophiles* Chap Book, "*B. R. Marks & Remarks*." Now living and

working in New Fairfield, Conn. At present working on his second *Lectern*

Bible for which he has redesigned the Goudy Newstyle in collaboration

with Sol Hess. Author of *Paragraphs on Printing*, 1943.

Riverside Caslon Type 1908 (Lanston Monotype Machine Company)

Montaigne 1904 (for the Riverside Press, Cambridge)

Centaur 1914 (Cut by Wiebking of Barnhart Brothers & Spindler for the

Museum Press of the Metropolitan Museum of New York)

Centaur 1931 (Monotype Ltd.)

GUIDO & LAWRENCE ROSA. De-

signers. Collaborated in their work. Lawrence is dead.

Rosa Roman 1935

Rosa Italic 1936

(Both faces cut by American Type Founders Company)

RUDOLPH RUZICKA. Wood-en-

graver, illustrator, designer, typographer. Born 1883, Bohemia. Came to

U.S. in 1894. Now maintains studio in New York City.

Fairfield 1939

Fairfield Medium 1945

(Both faces cut by Mergenthaler Linotype Company)

RALPH FLETCHER SEYMOUR. De-

signer, artist, publisher. Born 1876, Milan, Ill. Operates The Alderbrink

Press, Chicago.

Three private roman faces for The Alderbrink Press:

14 point 1901

10 point 1902

12 point 1904

(All faces cut by Wiebking to fit Barnhart Brothers & Spindler casting machines)

ROBERT E. SMITH. Artist. Born 1910,

Chicago, Ill. Art Director of New York World's Fair 1939. Now works

as a free lance artist in New York City.

Park Avenue 1933

Brush 1942

(Both faces cut by American Type Founders Company)

WILLARD T. SNIFFIN. Designer.

Liberty 1927

Raleigh Cursive 1929

Raleigh Initials 1929

WILLARD T. SNIFFIN—*continued*

Nubian 1928
Rivoli 1928
Piranese 1930
Rossetti 1931
Hollywood 1932
Newport 1932
Keynote 1933
(All faces cut by American Type Founders Company)

TOMMY THOMPSON. Letterer, commercial artist. Born 1905, Blue Point, Long Island, N. Y. Now maintains a studio in New York City. Author of *The Script Letter*, 1939; *The ABC of Our Alphabet*, 1942; *The Anatomy of the Roman Letter*, 1946.
Titling series for *The Saturday Evening Post* 1943
Titling series for *Colliers* 1946
(All faces cut by Lanston Monotype Machine Company)

HOWARD ALLEN TRAFTON. Artist, teacher, designer. Born 1897, New York, N. Y. Now lives and works in New York City.
Trafton Script 1933
Cartoon 1936
(Both faces by Bauer—hand cut)

GEORGE F. TRENHOLM. Designer, printer, artist. Born 1886, Cambridge, Mass. Now works as designer in Boston and acts as consultant on type design for the Intertype Corporation.
Trenholm Oldstyle 1927
Trenholm Cursive 1927
Trenholm Bold 1927
Georgian Cursive 1934 (Machine Composition Company)
Borders and Ornaments 1927
Nora 1937 Intertype
(All faces except Georgian Cursive

GEORGE F. TRENHOLM—*continued*
and Nora cut by Barnhart Brothers & Spindler)

FREDERIC WARDE. Printer, calligrapher, typographer, publisher. Born 1894, Wells, Minn. Died 1939, New York City. Author of *Bruce Rogers, Designer of Books*.
Arrighi 1925 (Cut by Plumet in Paris. Adapted for machine composition by Monotype Ltd., 1931)

ROBERT WIEBKING. Designer, engraver. Born 1870, Germany. Died 1927. Came to U.S. in 1881. Was matrix engraver for Goudy types, 1911–1926.
Arctcraft Series 1911
Arctcraft Italic 1912
Arctcraft Bold 1913
Caslon Clearface 1913
Caslon Clearface Italic 1913
Engravers Litho Bold Condensed 1914
Invitation Text 1914
Engravers Litho Bold 1915
Steelplate Gothic Shaded 1918
Munder Venetian 1924
Caslon Catalog 1925
Munder Bold 1925
Munder Italic 1926
Munder Bold Italic 1927
(Above faces cut by Barnhart Brothers & Spindler. Faces below cut by Western Type Foundry)
Advertisers Gothic 1917
Advertisers Gothic Condensed 1917
Advertisers Gothic Outline 1917
Advertisers Gothic Condensed Outline 1917

JOHN ZIMMERMANN. Was head of matrix engraving at Barnhart Brothers & Spindler.
Cubist Bold (Barnhart Brothers & Spindler)

Type Fitly Chosen

ONCE in a blue moon he comes along—the business man (or woman!) from outside the graphic arts who knows type faces and can exercise excellent judgment in their use. Such a one it is a pleasure as well as a surprise to meet, and nearly always it is a delight to work with him. But he is indeed a rare bird.

The man who orders printing very seldom comes to us with either pretensions or illusions in the matter. Having brought us the material to be printed, and having explained his purposes, he waves his hand and says something like this—"There you are. You see what we are trying to do. We are willing to leave the question of display and body type to your experts."

Whereupon we often wonder, a little uneasily, whether we have really caught enough of the nature and the spirit of the thing to justify the trust placed in us. Besides, no one is infallible in a field where individual judgment and taste must assume so much responsibility. But we do our best, and we think sometimes that it is little short of marvelous how often those "experts" of ours put their fingers on just the types, among the hundreds available, that seem best of all for the jobs before them.

Good types have character and power that we neglect at our peril. "If we do not judge types rightly," said Daniel B. Updike, "they will judge us—the penalty of foolish choice being the penalty we pay for choosing foolishly in life. We are punished by getting what we want!"

A faulty choice can pull against the message and the purpose, even as the veriest jackass. A sound and happy choice can lend wings to words—can further the smooth progress of thought

much as a perfect roadbed facilitates the swift passage of a modern streamlined train. Legibility is the first requirement, for without it, you don't have much.

Given a good, readable type, one that interposes no impediments to instant understanding, there still remain many benefits that can flow from a fit choice. Type can talk in many tones. It can convey a message with masculine power, or with feminine delicacy. It can be as plain-spoken as the proverbial Man on the Street, or as formal and correct as a diplomat at a state dinner. It can whisper like a damsel in love, or shout like a circus barker. It can play its part in a chatty, neighborly folder that tells the housewife how to have a cleaner house—and more time to enjoy it—through the proper use of her new vacuum sweeper. Judiciously chosen, type can also rise to the heights of beauty and good taste in a fine edition of a timeless classic.

Types created by American designers, as well as those that come from British and Continental sources, pass in review more or less constantly in the vast amount of printed matter handled in the course of the year here at The Lakeside Press. Some faces have wider utility than others, so we see them oftener; but, aside from this, we play no favorites, being concerned only in suiting the style to the needs of the user. You are cordially invited to avail yourself of the services of our Department of Design and Typography in choosing types for your needs—to draw upon our stores of them—and to use our extensive facilities for printing them.

THE LAKESIDE PRESS, R. R. DONNELLEY & SONS COMPANY

350 EAST TWENTY-SECOND STREET, CHICAGO 16, ILLINOIS

EASTERN SALES OFFICE:

305 EAST FORTY-FIFTH STREET, NEW YORK 17, NEW YORK

DESIGNED BY CARL PURINGTON ROLLINS

Set in Garamont (Monotype 248), designed by Frederic W. Goudy,
and Trafton Script, designed by Howard A. Trafton.

The illustration on page 1
is a simplified drawing of a matrix-cutting pantograph routing
machine, used by courtesy of George Macy Publications.



R. R.
DONNELLEY
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PRINTERS
BINDERS • ENGRAVERS
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Ervind M. Patel, Esq.
Gozaria Street
Shahpur
Ahmedabad 1,
INDIA

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